

SPEED METAL

**Heavy Metal Neo-Classical Styles
from Paganini, Bach to Rock**

By Dave Celentano
Foreword by Greg Howe

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Foreword

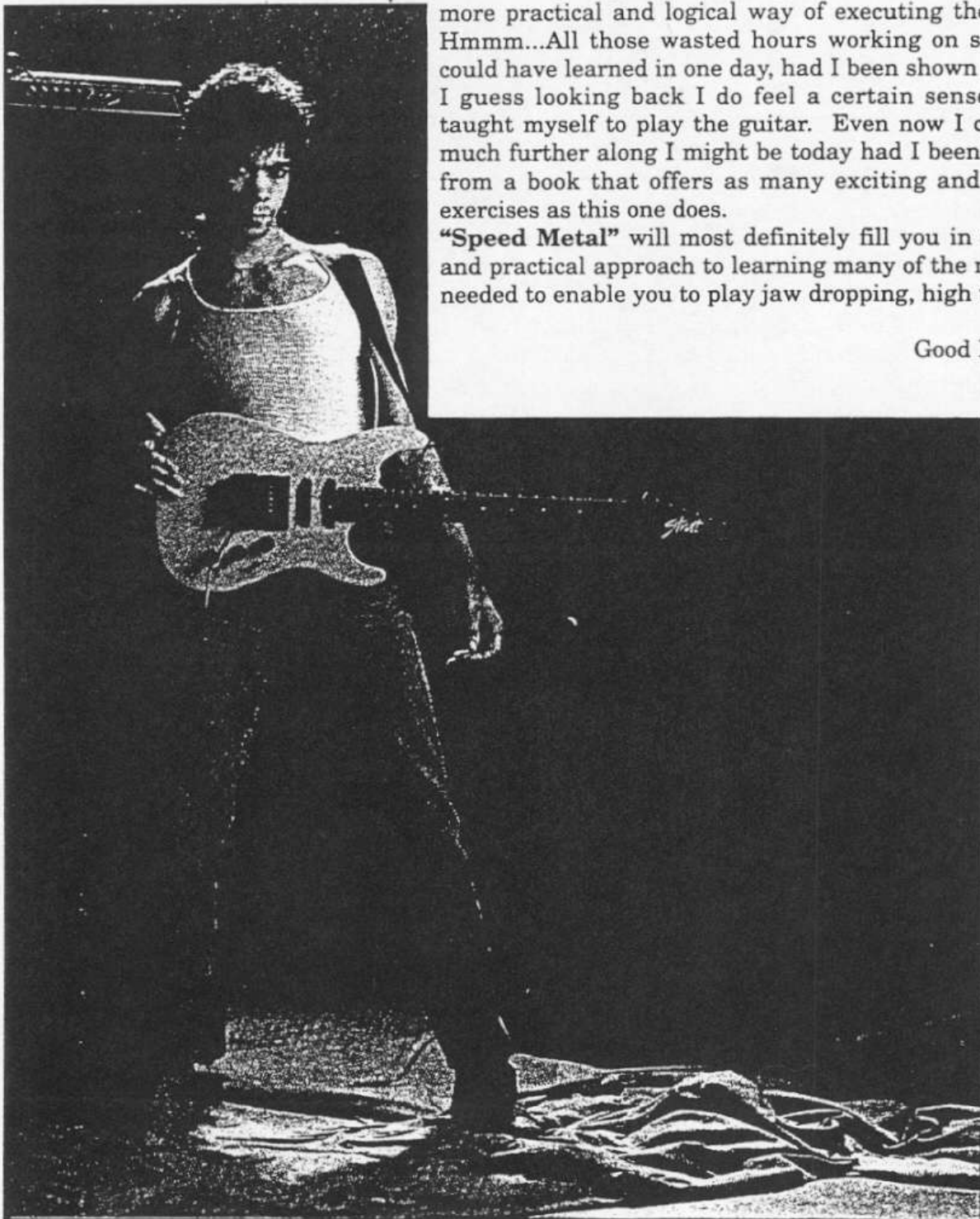
I'll never forget my father asking my brother and me "why don't you guys really learn how to play something, instead of just jumping around with tennis rackets pretending to be the Beatles?" It was at that point that I began taking guitar lessons. Although I didn't learn much about guitar playing from the six or seven lessons that I had taken, I did learn some fairly interesting things about my abilities. I discovered that I didn't need a whole week to learn "Twinkle, Twinkle Little Star" and that I didn't need the music in front of me in order to play it. Well, to make a long story short, I quit my lessons and began teaching myself how to play.

I started watching other players, asking tons of irritating questions and destroying turntables by slowing them down with my finger in order to hear very fast licks. The problem with the guitar is that there are often four or five different ways to play the same lick, or at least the same note sequence. I'd find myself working for months on what I thought was the correct way to play something and then suddenly stumble upon a much more practical and logical way of executing the same sequence of notes. Hmmmm...All those wasted hours working on something that I probably could have learned in one day, had I been shown correctly.

I guess looking back I do feel a certain sense of achievement, having taught myself to play the guitar. Even now I can't help but wonder how much further along I might be today had I been fortunate enough to learn from a book that offers as many exciting and valuable techniques and exercises as this one does.

"Speed Metal" will most definitely fill you in on one of the most logical and practical approach to learning many of the modern neo-classical styles needed to enable you to play jaw dropping, high tech, rock guitar.

Good Luck, Greg Howe



can play more effectively. This, however, is not the case. The book asks questions and expose aspiring rock guitarists to some of the very same exercises that propel violin and piano players to spectacular musical heights.

This book has been structured to take the guitarist through the examples in order of difficulty, from easiest to more difficult. Along with each example is a suggested metronome speed to use as a guide-line as to how fast it should be played. Including this material in your daily practice schedule will easily send your technique and fingerboard knowledge catapulting to new peaks.

Dave Celentano



Dave Celentano grew up in Laurel, Maryland, and took an interest in the guitar at age 13. His influences range from Eddie Van Halen, Randy Rhoads and Joe Satriani, to Paganini, Bach, Alar Holdsworth and Al DiMeola. Following his graduation from G.I.T. Dave has kept busy by compiling material for three unique and stylistic guitar method books for Centerstream Publishing: **The Magic Touch**, **Flying Fingers**, and **Rock Licks**. His "Bach Rock" approach to guitar playing led him to this latest volume which highlights music from such masters as: Bach, Paganini and Vivaldi. Dave has also performed on three educational guitar instruction videos (Randy Rhoads style, Eric Clapton style and Guitar Tricks) for Star Licks. Presently, Dave is enjoying teaching guitar full time at John Waltrip's Music Centers in Arcadia, California.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody features a mix of eighth and quarter notes, with a repeat sign at the end of the second measure. The bass line consists of a sequence of numbers representing fret positions on the guitar strings. The first system's bass line has numbers 14, 15, 13, 12, 14, 12, 12, 11. The second system's bass line has numbers 12, 12, 10, 15, 10, 12, 12, 12, 10. A 'P' (piano) marking is placed above the 10 in the second measure of the second system. The final measure of the second system shows a chord with numbers 15, 15, 12.

This example is a little tougher than the previous and employs the harmonic minor scale (natural minor scale with a raised seventh degree) in bars 4, 6, 7, and 8. We'll also explore a little bit of sweep picking. Sweep picking is a series of down strokes or up strokes going across adjacent strings.

♩-120 8VA B Minor J.S. Bach

Fingers 3 2 1 2 4 2 1 4 2 1 2 1 2 1 3 4 2 1

H P

1. 2.

P P P P

SL.

hammer-ons and pull-offs. The chord progression is moving in the cycle of fourths. In other words, each chord is based four degrees above the preceding chord. This is a very typical chord sequence in classical music.

by Dave Celentano

8va

B Minor

simile

Bm

Em

Fingers 4 2 | 2 | 4 | 2 | 2 | 1 4 | 4 3 | 4 | 4 3 | 1 4 2 | 1 4

A

H

P

D

1 4 2 2 2 1 4 | 2 | 4 | 1 4 3 | 1 4 | 4 2 | 1 3 | 1

G

H

P

C# dim.

H

1 3 | 1 3 | 1 3 | 4 3 | 1 3 | 2 | 1 4 | 2 | 1 2 | 1 3 | 1 2 | 4

F#

H

P

simile

Bm

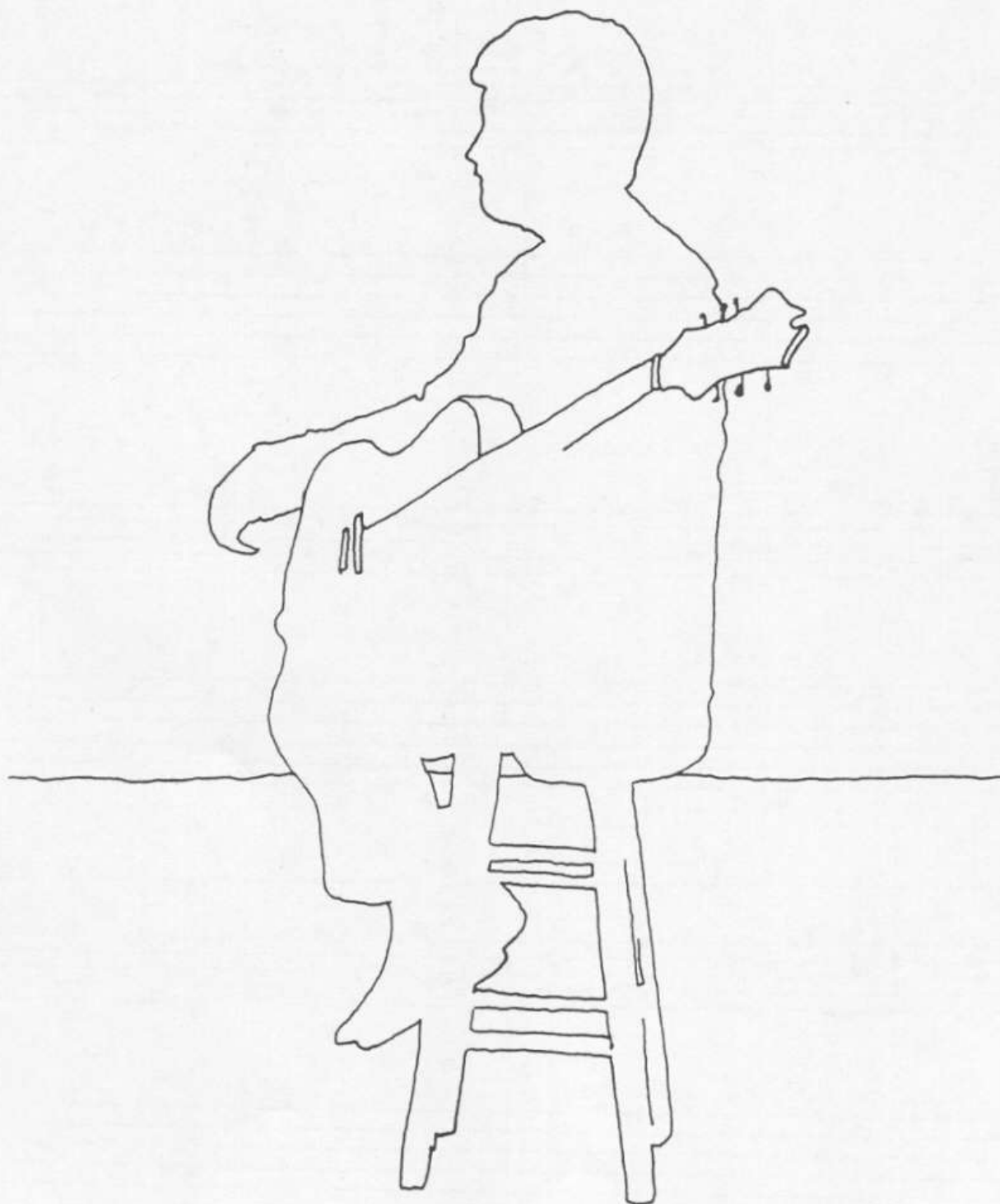
1 2 | 2 | 3 | 2 | 2 | 2 | 2 | 4 2 | 1 4 2 | 1 2 | 1 4 2

2. *sva* *simile*

F#

Bm

Fingers 4 3 1 3 1 2 1 2 1 2 1 4 4 1 2 2 2 4 4



idea of exercising the arpeggio, scale, arpeggio, scale approach in the last half of the piece. A pedal tone is a note or notes that recurs often while the melody changes above or below it. I modified the ending a bit to make it resolve nicely on the D minor chord, because the original version kept going.

by J.S. Bach

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, starting on G4, moving up to D5, and then descending. The bass staff contains a series of arpeggiated chords, each consisting of a triad of notes (G-B-D, A-C-E, F-A-C, G-B-D) played in a descending sequence. The notation includes fingerings (1-4, 2-4, 3-4, 1-4, 2-4, 1-4, 2-4) and a 'Fingers' label at the beginning of the system.

The second system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, starting on G4, moving up to D5, and then descending. The bass staff contains a series of arpeggiated chords, each consisting of a triad of notes (G-B-D, A-C-E, F-A-C, G-B-D) played in a descending sequence. The notation includes fingerings (2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3) and a 'Fingers' label at the beginning of the system.

The third system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, starting on G4, moving up to D5, and then descending. The bass staff contains a series of arpeggiated chords, each consisting of a triad of notes (G-B-D, A-C-E, F-A-C, G-B-D) played in a descending sequence. The notation includes fingerings (2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3) and a 'Fingers' label at the beginning of the system.

The fourth system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, starting on G4, moving up to D5, and then descending. The bass staff contains a series of arpeggiated chords, each consisting of a triad of notes (G-B-D, A-C-E, F-A-C, G-B-D) played in a descending sequence. The notation includes fingerings (2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3, 2-1-4-3) and a 'Fingers' label at the beginning of the system.

8VA

7 6 5 10 13 12 10 17 12 14 14 16 12 18 17 15

3 2 1 4 1 4 3 1 4 1 2 2 2 4 1 3 2 1

17 15 18 17 15 17 15 14 15 17 15 14 17 15 14 17

2 1 3 2 1 4 2 1 2 4 2 1 4 2 1 4

LOCO

H H H P P P P P

16 17 14 15 17 14 15 14 17 15 14 17 16 14 17 15 13 12 10

3 4 1 2 4 1 2 1 4 2 1 4 3 1 4 2 1 1

Etude

Here's a long exercise displaying many sequences. This exercise takes your fingers up and down the fretboard exposing you to the many different types of sequences. Guitar great Eddie Van Halen borrowed the first bar of this exercise in his solo "Eruption".

-96 8VA C Major

by R. Kruetzer

Fingers 1 4 2 1 4 4 1 3 1 4 2 1 4 4 1 3 1 4 2 1 4 4 1 3 1 2 4 2 1 2 1 2

1 4 3 1 4 4 1 2 1 4 3 1 4 4 1 2 1 4 3 1 4 4 1 2 1 3 4 3 1 3 1 3

1 4 2 1 4 4 1 3 1 4 4 2 1 2 4 4 1 4 2 1 4 4 1 3 1 4 4 2 1 2 4 4

1 4 3 1 4 4 1 2 1 4 4 3 1 3 4 4 1 4 2 1 4 4 1 2 1 4 4 2 1 2 4 4

Handwritten musical notation system 1. The staff shows a sequence of notes with fingerings indicated by numbers 1-4. The bottom line contains a sequence of numbers: 13 17 15 13 SL 17 14 16 17 15 17 18 15 15 12 14 16 13 15 17 13 13 10 12 14 12 13 15 12. The bottom line contains a sequence of numbers: 1 4 2 1 4 4 1 3 4 1 2 3 1 2 3 4 1 2 4 1 2 4 1 4 1 2 4 1 2 4 1.

Handwritten musical notation system 2. The staff shows a sequence of notes with fingerings indicated by numbers 1-4. The bottom line contains a sequence of numbers: 12 9 10 12 10 12 13 10 10 7 9 10 8 10 12 8 8 5 7 9 6 10 7 8 10 7 9 10 8 12 8 10. The bottom line contains a sequence of numbers: 4 1 2 4 1 3 4 1 4 1 3 4 1 2 4 1 4 1 2 4 1 4 1 2 4 1 3 4 1 4 1 2.

Handwritten musical notation system 3. The staff shows a sequence of notes with fingerings indicated by numbers 1-4. The bottom line contains a sequence of numbers: 12 9 10 12 10 13 10 12 13 10 12 14 12 15 12 13 15 12 14 16 17 15 10 15 17. The bottom line contains a sequence of numbers: 4 1 2 4 1 4 1 3 4 1 2 4 1 4 1 2 4 1 2 4 1 4 1 2 4 1 2 3 1 3 1 2.

Handwritten musical notation system 4. The staff shows a sequence of notes with fingerings indicated by numbers 1-4. The bottom line contains a sequence of numbers: 19 16 17 19 17 20 17 19 20 18 22 19 20 22 15 17 18 20 20 18 17 13 15 17 18 18 17 17 15. The bottom line contains a sequence of numbers: 4 1 2 4 1 4 1 3 4 1 2 4 1 4 1 2 4 1 2 3 4 2 4 3 2 1 2 3 4 2 4 3. There is a handwritten circled symbol with a cross and two hash marks (##) in the right-hand section.

In the 24th Caprice there are eleven variations. I chose the ones that are best adapted for the electric guitar. Each one develops a different technique worthy of exploring, including sweeping arpeggios, vibrato, string skipping, legato sequences and two hand tapping.

The main theme is played very majestically and establishes the chord progression incorporated in the following variations on the caprice.

-138 8VA A Minor

by N. Paganini

Am *sol m* *p p* *E D C* *p p* Am *sol m* *p p*

10 10 10 13 12 10 12 9 9 13 11 9 10 10 10 13 12 10

Fingers | 1 | 1 | 4 | 3 | 1 | 3 | 1 | 1 | 4 | 2 | 1 | 2 | 2 | 2 | 4 | 3 | 1

E D C A *sol* *p p* Dm *si* *p p*

12 9 17 17 17 18 17 15 18 15 15 18 17 15

3 1 2 2 2 3 2 1 3 1 1 3 2 1

G H C *Re* Fdim *p p* *p p*

15 15 15 17 15 13 17 13 13 17 15 13 13 12 12 15 13 12

2 2 2 4 2 1 4 1 1 4 2 1 2 1 1 4 2 1

Am Dm Am *p p* *p p*

17 14 14 17 16 14 15 16 17 15 13 14

sounding texture conveyed here can be achieved by working the sweeping up strokes and down strokes mega slow, until smoothness is achieved.

-100 *BVA* A Minor

by N. Paganini

Am E Am

Fingers 2 1 4 1 2 1 2 4 1 1 4 1 1 1 3 4 2 1 4 1 2 1 2 4

E A Dm

1 12 4 2 1 4 1 2 2 2 4 10 13 12 12 10 10 13 4

G C Fdim

2 1 4 1 2 2 2 4 8 12 10 10 9 8 8 12 13 10 12 14 16 4

Am Dm E Am

4 1 2 1 2 4 4 1 10 13 12 12 14 11 12 0 2

In this example we find a very slick and seamless flurry of notes, accomplished by using massive amounts of hammer-ons and pull-offs. This is great for building strength in the fourth finger.

-126 **BVA** A Minor

by N. Paganini

Fingers 2 1 2 1 2 4 1 2 4 3 4 3 4 2 1 4

10 9 10 9 10 12 8 10 12 11 12 11 12 10 8 12

2 1 2 1 2 4 1 2 4 3 4 3 4 1

10 9 10 9 10 12 8 10 12 11 12 11 12 9

4 3 4 3 4 2 1 4 2 1 2 1 2 4 1 2

17 16 17 16 17 15 13 17 15 14 15 14 15 17 13 15

4 3 4 3 4 2 1 4 2 1 2 1 2 4 1 2

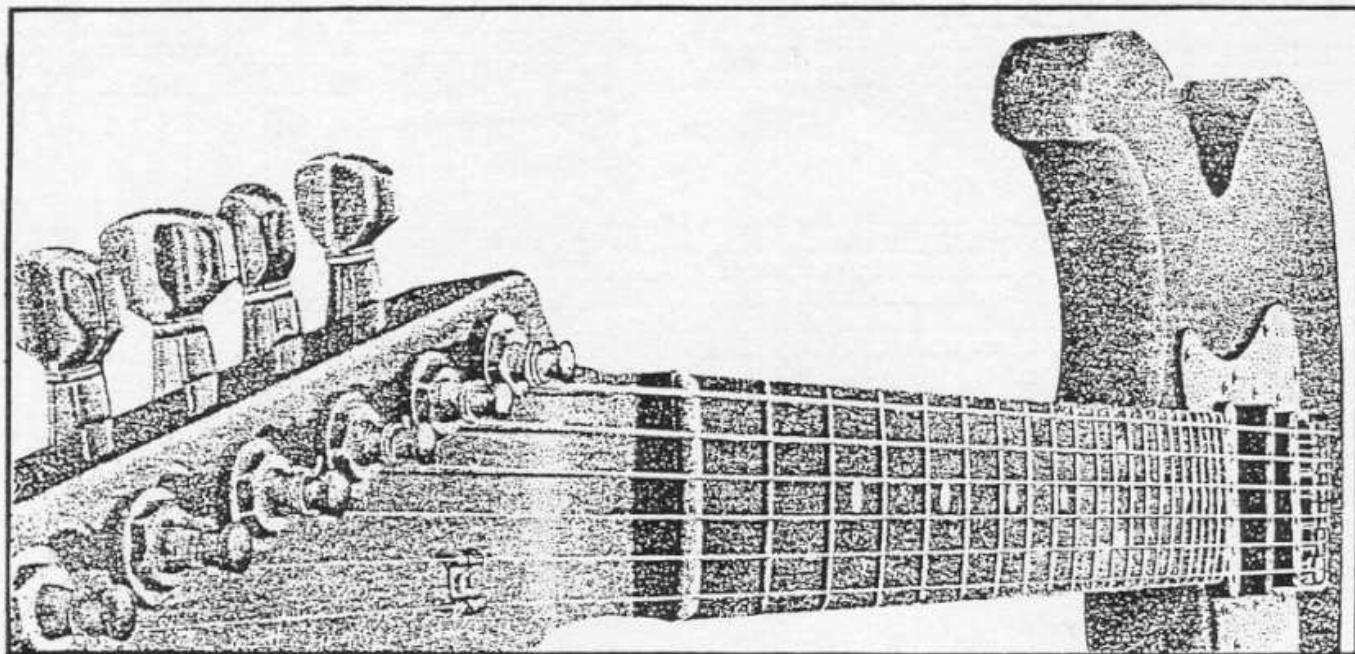
15 14 15 14 15 13 12 15 13 12 13 12 13 15 12 13

13 12 13 12 13 10 13 12

4 3 4 3 4 1 4 3

12 11 12 11 12 13 12 9 10 9 10 9 10

3 2 3 2 3 4 3 1 2 1 2 1 2



Variation Number Three

Vibrato is probably one of the least practiced techniques for rock guitarists. Since the third variation has so few notes, I thought it would do good justice to apply vibrato to all the notes.

-92 A Minor

by N. Paganini

First system of musical notation (measures 1-4). The treble clef staff shows notes with vibrato lines. The bass clef staff shows fret numbers (10, 7, 6, 9, 9, 10, 7, 9, 10, 9) with vibrato lines. Fingers are indicated below the fret numbers: 4, 1, 1, 3, 2, 4, 1, 3, 1, 1, 2.

Second system of musical notation (measures 5-8). The treble clef staff shows notes with vibrato lines. The bass clef staff shows fret numbers (10, 6, 7, 9, 6, 7, 8, 4, 5, 7, 4, 5) with vibrato lines. Fingers are indicated below the fret numbers: 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2.

Third system of musical notation (measures 9-12). The treble clef staff shows notes with vibrato lines. The bass clef staff shows fret numbers (6, 4, 5, 7, 4, 6, 5, 6, 4, 7) with vibrato lines. Fingers are indicated below the fret numbers: 3, 1, 2, 4, 1, 3, 2, 3, 1, 4.

Variation Number Four

Here's a tasty way of using the chromatic scale against the chords recited in the Main Theme. All of the notes are to be played using alternate picking, with the exception of the last bar, which is swept with a series of up strokes.

-100 8VA A Minor

by N. Paganini

Fingers 1 4 3 2 1 4 3 1 4 3 2 4 3 1 2 3

1 4 3 2 1 4 3 2 4 3 2 4 3 1

1 4 3 2 1 4 3 1 4 3 1 1 2 1 2 4

1 4 3 2 1 4 3 1 4 3 1 1 2 1 3 4

Sheet music for guitar, featuring two systems of notation. Each system includes a standard musical staff with a treble clef and a set of fret numbers below it, indicating fingerings and positions.

System 1:

- Staff 1: Treble clef, notes on strings 1-4, frets 10-14.
- Staff 2: Fret numbers 13, 12, 11, 10, 14, 13, 12.
- Fingering: 1, 4, 3, 2, 1, 4, 3, 2.

System 2:

- Staff 1: Treble clef, notes on strings 1-4, frets 10-14, including a sharp sign (#) on the 14th fret.
- Staff 2: Fret numbers 17, 12, 13, 14, 14, 15, 12.
- Fingering: 1, 4, 1, 2, 3, 3, 4, 1.
- Dynamic markings: *p* (piano) are present above the 12th and 14th frets.



H.M. Series Strat

-66 A Minor

SVA

by N. Paganini

-66 A Minor by N. Paganini

The sheet music is for a guitar piece in A Minor, 2/4 time, by Niccolò Paganini. It consists of four systems of music. Each system includes a treble clef staff with musical notation, a guitar staff with fret numbers, and a fingerings staff. The piece is characterized by complex fingering and the use of a Sweep Arpeggio (SVA) technique, indicated by a dashed line and a bracket. The piece concludes with a double bar line and a final chord.

and clarity in order to be executed properly.

Remember, these exercises are designed to improve and enhance your playing, so work them out slowly and carefully before shifting into fifth gear.

-84 A Minor

by N. Paganini

Fingers 1 2 1 2 1 3 1 3 4 3 1 2 1 1 2 1 12 4

1 2 1 2 5 7 5 7 8 7 6 7 6 7

1 2 1 3 1 3 1 1 3 1 2 3 2 3 4 3 1 2 1

10 12 10 12 8 10 8 8 10 8 5 7 5 7 8 7 3 5 3

First system of musical notation for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The system consists of a musical staff with notes and rests, a fretboard diagram with fingerings (1-3), and a tablature line with fret numbers (10, 12, 10, 13, 5, 7, 5). Above the staff, there are markings 'H' and 'P' indicating harmonic and pinch techniques. The system is divided into two measures by a bar line.

Second system of musical notation for guitar, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The system consists of a musical staff with notes and rests, a fretboard diagram with fingerings (1-3), and a tablature line with fret numbers (10, 12, 10, 8, 10, 8, 5, 7, 5). Above the staff, there are markings 'H' and 'P' indicating harmonic and pinch techniques. The system is divided into two measures by a bar line.

After experimenting with many different ways of playing this piece, I discovered that two hand tapping would be excellent. Throughout the whole variation I've included all four fingers of the right hand. This allows for less hand movement, which in turn means a smoother and faster technique.

-96 A Minor

by N. Paganini

T P P T P T P P T P P T P P T P

13 10 5 12 9 5 10 7 9 5

10 7 11 10 7

Fingers (4) 4 1 (1) 2 (4) 4 2 (4) 4 1 (2) 2 (1) 1

T P P T P P P T P P T P P H

13 10 5 12 9 5

10 7 11 10 7 11 9 6 7

(4) 4 1 (1) 2 (4) 4 2 (2) 4 1 (3) 4 1 2

T P P P T P P H T P T P T P T P

12 9 5 6 10 5

11 7 5 7 8 5 8 5

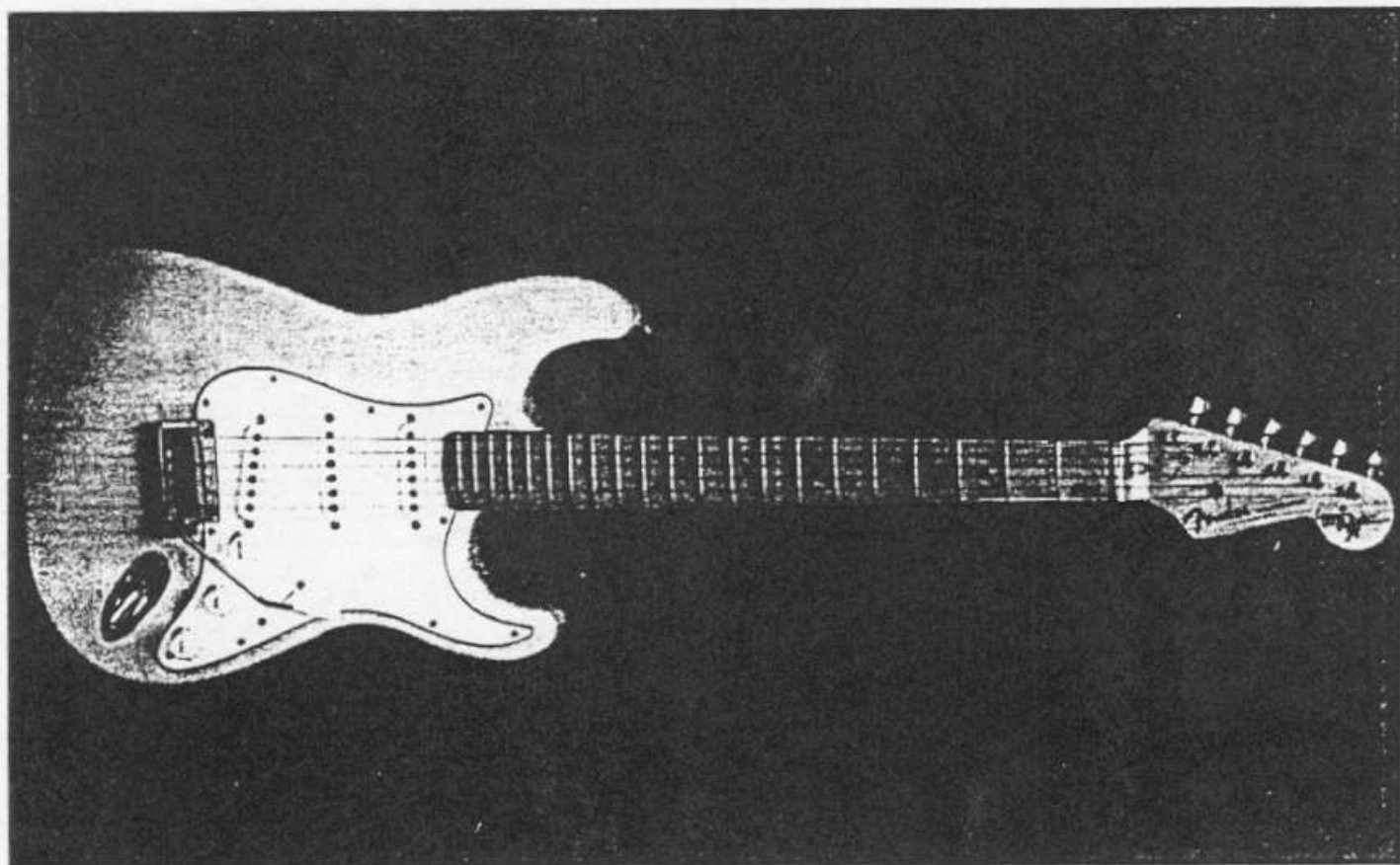
(3) 4 1 (2) 3 1 3 (1) 1 (3) 2 (2) 4 (1) 1

T P P H T P T P T P T P T P T P

10 7 6 13 8

7 4 8 5 11 10 12 8

The second system of the musical score for 'The Bird Song' consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single line, featuring a series of eighth and sixteenth notes, some beamed together, and a final half note. The lyrics 'The bird song' are written below the staff. The fingering for the right hand is indicated by circled numbers 1, 3, 1, 3, 2, 1, 1, 3. The left hand fingering is indicated by circled numbers 1, 1, 3, 3. The tempo is marked 'Allegretto' and the mood is 'Lively'.



Yngwie Malmsteen
Signature Model Strat

When a melody line includes more than just the notes of the chord, the subsequent notes are called passing tones. These are notes found in the scale, but not in the chord. This tenth variation is a great illustration of this concept.

by N. Paganini

Fingers 2

2 3 1

2

1 3 1 3 3 1 1 4 2 1 4 2 1 4 1 2 1 1 3

by N. Paganini

-58 A Minor

8 8 7 5

4 7 4 3

Fingers | 4 | 4 | 4 | 4

A musical score for the song "The Rose Tree". The score is written on a grand staff with three systems of staves. The first system consists of a treble clef staff, a middle staff, and a bass staff. The second system consists of a treble clef staff, a middle staff, and a bass staff. The third system consists of a treble clef staff, a middle staff, and a bass staff. The music is in 4/4 time and features a melody in the treble staff, a bass line in the bass staff, and a middle staff with various markings. The lyrics "The Rose Tree" are written below the bass staff. The score includes various musical notations such as notes, rests, and accidentals.

[illegible]

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with a final measure containing a whole note chord. The bass staff provides a simple harmonic accompaniment using whole and half notes. Below the bass staff, there are two rows of fingerings: the first row contains numbers 7, 7, 8, 10, and the second row contains 10, 10, 14, 12, 13, 12, 15, 20. Above the bass staff, there are two rows of performance instructions: the first row contains 'P', 'H', and 'H', and the second row contains 'P', 'H', and 'H'. The piece concludes with a double bar line.

First system of musical notation. The top staff features a treble clef and notes with various accidentals. The bottom staff contains fret numbers (10, 10, 8, 7, 5, 7, 8, 11) and fingerings (1 2 1 2 1 2 1 2, 1 2 1 2 1 2 1 4).

Second system of musical notation. The top staff features a treble clef and notes with various accidentals. The bottom staff contains fret numbers (7, 12, 10, 9, 10, 8, 7, 11, 9, 9, 7, 7) and fingerings (1 4 2 1 2 1 1 4 3 3 3 1).

Third system of musical notation. The top staff features a treble clef and notes with various accidentals. The bottom staff contains fret numbers (5, 8, 7, 7, 5, 5, 10, 5, 5, 7, 7, 5, 9, 7, 3, 3, 2, 1, 4, 1, 2, 3, 3, 4) and fingerings (1 4 3 3 1 1 4 1 1 3 3 4, 1 4 3 3 2 1 4 1 2 3 3 4).

Fourth system of musical notation. The top staff features a treble clef and notes with various accidentals. The bottom staff contains fret numbers (10, 13, 12, 12, 15, 14, 15, 13, 17, 22, 7, 10, 13, 7) and fingerings (1 3 1 1 3 1 2 1 2 4, 1 4 1 4 1 4 1 4).

First system of musical notation. The top staff contains a melodic line with a sixteenth-note run and a slur. The bottom staff contains a bass line with fingerings and a sequence of notes. Arrows indicate fingerings, and 'H' and 'P' are marked.

Measure 1: 5 8 7 7 5 5 10 5 5 7 7 8 1 4 3 3 1 1 4 1 1 3 3 4

Measure 2: 5 7 7 7 6 5 10 5 6 7 7 1 4 3 3 2 1 4 1 2 3 3 4

Second system of musical notation. The top staff contains a melodic line with a sixteenth-note run and a slur. The bottom staff contains a bass line with fingerings and a sequence of notes. Arrows indicate fingerings, and 'H' and 'P' are marked.

Measure 1: 10 13 12 12 15 14 15 13 17 22 1 3 1 1 3 1 2 1 2 4

Measure 2: 7 10 13 7 4 7 10 11 1 4

Third system of musical notation. The top staff contains a melodic line with a sixteenth-note run and a slur. The bottom staff contains a bass line with fingerings and a sequence of notes. Arrows indicate fingerings, and 'H' and 'P' are marked.

Measure 1: 5 9 7 7 6 5 10 5 6 7 7 9 1 4 3 3 2 1 4 1 2 3 3 4

Measure 2: 5 9 7 7 6 5 5 9 5 5 6 7 1 4 3 3 2 1 1 4 1 1 2 3 3 4

Fourth system of musical notation. The top staff contains a melodic line with a sixteenth-note run and a slur. The bottom staff contains a bass line with fingerings and a sequence of notes. Arrows indicate fingerings, and 'H' and 'P' are marked.

Measure 1: 5 9 7 7 11 9 10 9 12 9 10 9 11 7 7 9 1 4 1 1 4 1 2 1 4 1 1 4

Measure 2: 5 9 7 7 11 9 10 9 12 9 10 9 11 7 7 9 1 4 1 1 4 1 2 1 4 1 1 4

Handwritten musical notation on a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The notation includes a melodic line with slurs and a bass line with fingerings and articulation marks.

Fingerings (Bass Line):

- 5 1 4 1 1 4 1 2 1 4 ① 4 1 2 1 4 1 1 4

Articulation and Dynamics (Bass Line):

- Downbow (↓) marks above notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.
- Upbow (↑) marks above notes 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.
- Dynamic markings: *p* (piano) above notes 12, 13, 14, 15, 16, 17, 18, 19, 20.

Handwritten musical notation on a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The notation includes a melodic line with a trill and a bass line with fingerings.

Trill (Melodic Line):

- Trill (tr.) marked above the first note of the melodic line.

Fingerings (Bass Line):

- 4 1 5 2

A lot of great melodies can be derived from just one string. This excerpt from Vivaldi's *The Four Seasons - Spring* is easily adapted to the B string on the guitar. This tapping idea introduces the melody in the first two bars and takes it ascending up the scale on the second string. After reaching it's peak, it creates a cascading effect finally resolving on the notes of a C major chord.

-192 8VA C Major

by A. Vivaldi

8 5 8 13 8 13 8 5 8 19 8 13 8 5 8 12 8 12 8 5 8 12 8 12 10

Fingers 3 1 3 ① 3 ① 3 1 3 ① 3 ① 3 1 3 ① 3 ① 3 1 3 ① 3 ① 4

10 6 10 15 10 15 10 6 10 15 10 15 10 6 10 13 10 13 10 6 10 13 10 13 12

3 1 3 ① 3 ① 3 1 3 ① 3 ① 3 1 3 ① 3 ① 3 1 3 ① 3 ① 4

12 8 12 17 12 17 12 8 12 17 12 17 12 8 12 15 12 15 12 8 12 15 12 15 13

3 1 3 ① 3 ① 3 1 3 ① 3 ① 3 1 3 ① 3 ① 3 1 3 ① 3 ① 4

13 10 13 17 13 17 13 10 13 17 13 17 12 8 12 17 12 17 12 8 12 17 12 17

3 1 3 ① 3 ① 3 1 3 ① 3 ① 3 1 3 ① 3 ① 3 1 3 ① 3 ①

3 1 3 ① 3 ① 3 1 3 ① 3 ① 3 1 3 ① 3 ① 3 1 3 ① 3 ①

3 1 3 ① 3 ① 3 1 3 ① 3 ① 3 1 3 ① 3 ① 3 1 3 ① 3 ①

① 3 ① 1

*NOTE-To play the second to the last note of this piece, you must fret your right hand **behind** your left hand and pull-off from left hand to right hand.

Seeing that this composition is purely chromatic, I didn't dictate a particular key. When this piece is really cooking it sounds just like a bumble bee buzzing around.

Musical notation for the first system, featuring a treble clef, 2/4 time signature, and a key signature of one flat. The melody is chromatic, moving from G4 down to D4. The notation includes slurs and fingerings.

T	P	P	P	T	P	P	P	T	P	P	P	T	P	P	P
12	11	10	9	10	9	8	7	8	7	6	5	9	8	7	6

Fingers ① 3 2 1 ① 3 2 1 ① 3 2 1 ① 3 2 1

Musical notation for the second system, continuing the chromatic melody from D4 down to A3. The notation includes slurs and fingerings.

T	P	P	P	T	P	P	P	T	P	P	P	T	P	P	P
9	8	7	6	7	6	5	4	5	4	3	2	6	5	4	3

① 3 2 1 ① 3 2 1 ① 3 2 1 ① 3 2 1

Musical notation for the third system, continuing the chromatic melody from A3 down to F3. The notation includes slurs and fingerings.

T	P	P	P	T	P	P	P	T	P	P	P	T	P	P	P
7	6	5	4	5	4	3	2	7	6	5	4	5	4	3	2

① 3 2 1 ① 3 2 1 ① 3 2 1 ① 3 2 1

Musical notation for the fourth system, concluding the chromatic melody from F3 up to G4. The notation includes slurs and fingerings.

T	P	P	P	P	T	P	P	T	P	P	P	P	H	H	H
7	6	5	4	3	8	7	6	7	6	5	4	3	4	5	6

T P P P P T P P T P P P P H H H
 7 6 5 4 3 8 7 6 7 6 5 4 3 4 5 6
 ① 4 3 2 1 ① 4 3 ① 4 3 2 1 2 3 4

T P P P T P P P SL H H H T T P P
 7 6 5 4 5 4 3 2 3 4 5 6 7 8 7 6
 ① 3 2 1 ① 3 2 1 1 2 3 4 ① ② ① 4

T P P P T P P P SL H H H T H H
 7 6 5 4 5 4 3 2 3 4 5 6 7 4 5 6
 ① 3 2 1 ① 3 2 1 1 2 3 4 ① 1 2 3

T P P P P T P P T P P P P H H H
 7 6 5 4 3 8 7 6 7 6 5 4 3 4 5 6
 ① 4 3 2 1 ① 4 3 ① 4 3 2 1 2 3 4

T P P P P T P P T P P P P H H H

7 6 5 4 3 8 7 6 7 6 5 4 3 4 5 6

① 4 3 2 1 ① 4 3 ① 4 3 2 1 2 3 4

T P P P T P P P SL H H H T T P P

7 6 5 4 5 4 3 2 3 4 5 6 7 8 7 6

① 3 2 1 ① 3 2 1 1 2 3 4 ① ② ① 4

T P P P T P P P SL H H H T T P P

7 6 5 4 5 4 3 2 3 4 5 6 7 8 7 6

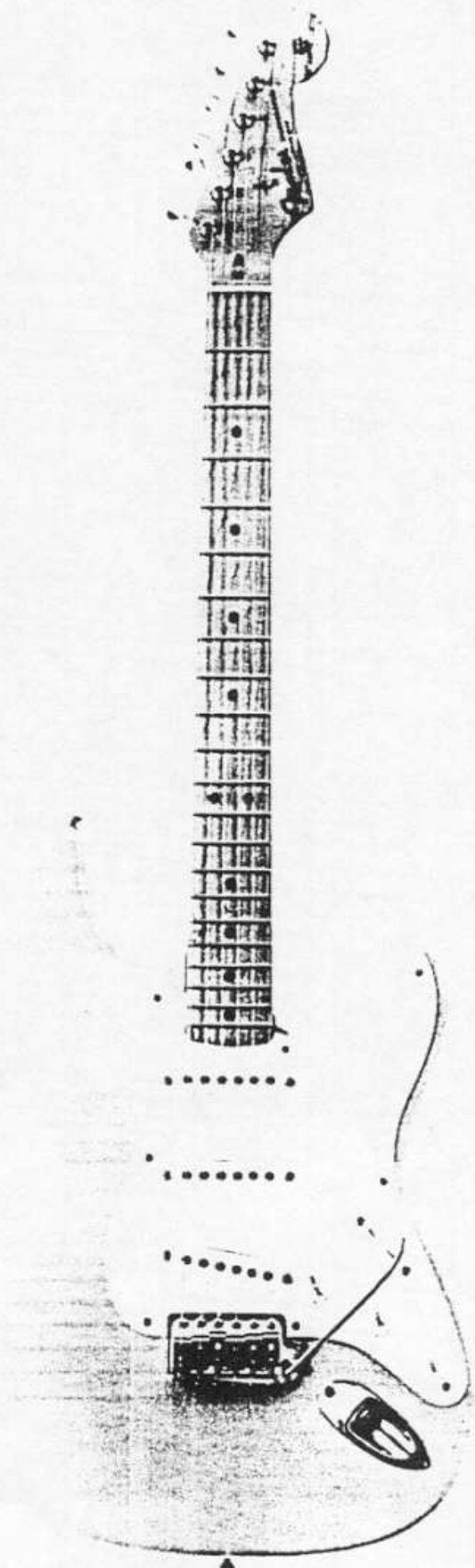
① 3 2 1 ① 3 2 1 1 2 3 4 ① ② ① 4

T P P P T P P P T P P P T P P P

7 6 5 4 5 4 3 2 8 7 6 5 6 5 4 3

① 3 2 1 ① 3 2 1 ① 3 2 1 ① 3 2 1

Musical notation for a guitar solo, featuring a treble clef and a key signature of one flat (Bb). The notation is written on a single staff. The melody consists of two measures. The first measure contains the notes Bb4, A4, G4, F#4, E4, D4, C4, and Bb3, with a trill on the first note. The second measure contains the notes Bb4, A4, G4, F#4, E4, D4, C4, and Bb3, with a trill on the first note. The notes are grouped by slurs. Below the staff, the fret numbers are listed: 4 3 2 1 7 6 5 4 for the first measure and 5 4 3 2 3 2 1 0 for the second measure. Below the fret numbers, the fingering is listed: (1) 3 2 1 (1) 3 2 1 for the first measure and (1) 3 2 1 (1) 2 1 for the second measure.



1952 Strat

second finger of the right hand, freeing the first finger to tap notes on the fretboard. Also, when sweep picking across the arpeggios, pick the notes over the fretboard. Example: Play the first arpeggio with the pick over or near the twenty second fret. Follow that with a tapped note on the first string, twenty second fret, with your right hand index finger. This will confine the right hand to the same area of the neck for the tapping and picking. Although this may feel awkward, after mastering the technique you'll be able to play the exercise and others like it faster.

-152

8VA D Major

arranged by Dave Celentano

simile

Fingers 4 3 1 2 1 4 (1) 4 1 2 1 3 4 3 1 2 1 4 (1) 4 1 2 1 3

Fingers 4 2 1 2 1 4 (1) 4 1 2 1 2 4 2 1 2 1 4 (1) 4 1 2 1 2

LOCO

Fingers 4 3 1 2 1 4 (1) 4 1 2 1 3 4 3 1 2 1 4 (1) 4 1 2 1 3

8VA

Fingers 8 7 8 7 10 15 10 7 8 7 9 9 10 9 12 17 12 9 10 9 11

Musical notation for a guitar solo, likely in D major (two sharps). The notation includes triplets, a bend, and a circled '1' indicating a specific fret or technique.

Fret numbers and picking notation (H, T, P, P) are provided for the second staff.

Fret numbers and a circled '1' are provided for the third staff.



1962 Strat

Tocatta

Bach's most popular piece. It was written when he was around twenty-one years old. With a variety of hot phrases and sequences, this one deals primarily with two-hand tapping. The first passage of tapping uses just the second finger of the right hand, while the left hand utilizes all four fingers, creating a pedal-tone effect with the melody moving above it. This toccata is played freely. Since each part has a different tempo, I didn't put a time setting. Listen to the tape accompaniment with this book to get a feeling for the piece.

by J.S. Bach

BVA

Fingers: 4 2 4 2 1 4 2 1 2 4 2 4 3 4 1 2

LOCO *sustained

Fingers: 3 1 3 1 4 3 1 1 2 3 4 2 1

Fingers: 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4

Fingers: 3 4 1 3 4 1 3 4 1 3 1

8VA

H T P H T P H T P H T P H
 6 10 3 6 10 3 5 8 2 5 8 2 3
 4 (2) 1 4 (2) 1 4 (2) 1 4 (2) 1 2 1 4 3 1

P P P P H P H P H P SL
 10 8 6 9 7 6 9 6 7 6 5 8 6 8 6 8 6 5
 4 2 1 4 2 1 4 1 3 2 1 4 1 3 1 3 1 1

H T P T P T P T P T P T P T P
 5 10 5 12 5 13 5 10 5 12 5 13 5 15 5 12 5
 4 (1) 4 (2) 4 (3) 4 (1) 4 (2) 4 (3) 4 (4) 4 (1) 4

T P T P H P H P T P T P T P T P T P T P T P T P T P
 13 5 15 5 17 5 13 5 15 5 17 5 18 5 15 5 17 5 13 5 15 5 12 5 13 5 10 5 12 15 9 5
 (2) 4 (3) 4 (4) 4 (1) 4 (2) 4 (3) 4 (4) 4 (1) 4 (3) 4 (1) 4 (3) 4 (1) 4 (3) 4 (1) 4 (3) 4 (1) 4

The handwritten musical score for "The Bird Song" consists of two staves. The top staff uses a treble clef and contains a melody written in eighth notes, some grouped by beams and others with slurs. The bottom staff provides fingerings for each note, indicated by numbers 1 through 5. Above the first few notes, there are markings for tempo or dynamics: "T" and "P".

Note Index	Fingering
1	1
2	2
3	5
4	2
5	2
6	1
7	2
8	2
9	1
10	2
11	2
12	1
13	2
14	2
15	1
16	2
17	2
18	1
19	2
20	2
21	1
22	2
23	2
24	1
25	2
26	2
27	1
28	2
29	2
30	1
31	2
32	2
33	1
34	2
35	2
36	1
37	2
38	2
39	1
40	2
41	2
42	1
43	2
44	2
45	1
46	2
47	2
48	1
49	2
50	2
51	1
52	2
53	2
54	1
55	2
56	2
57	1
58	2
59	2
60	1
61	2
62	2
63	1
64	2
65	2
66	1
67	2
68	2
69	1
70	2
71	2
72	1
73	2
74	2
75	1
76	2
77	2
78	1
79	2
80	2
81	1
82	2
83	2
84	1
85	2
86	2
87	1
88	2
89	2
90	1
91	2
92	2
93	1
94	2
95	2
96	1
97	2
98	2
99	1
100	2
101	2
102	1
103	2
104	2
105	1
106	2
107	2
108	1
109	2
110	2
111	1
112	2
113	2
114	1
115	2
116	2
117	1
118	2
119	2
120	1
121	2
122	2
123	1
124	2
125	2
126	1
127	2
128	2
129	1
130	2
131	2
132	1
133	2
134	2
135	1
136	2
137	2
138	1
139	2
140	2
141	1
142	2
143	2
144	1
145	2
146	2
147	1
148	2
149	2
150	1
151	2
152	2
153	1
154	2
155	2
156	1
157	2
158	2
159	1
160	2
161	2
162	1
163	2
164	2
165	1
166	2
167	2
168	1
169	2
170	2
171	1
172	2
173	2
174	1
175	2
176	2
177	1
178	2
179	2
180	1
181	2
182	2
183	1
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186	1
187	2
188	2
189	1
190	2
191	2
192	1
193	2
194	2
195	1
196	2
197	2
198	1
199	2
200	2
201	1
202	2
203	2
204	1
205	2
206	2
207	1
208	2
209	2
210	1
211	2
212	

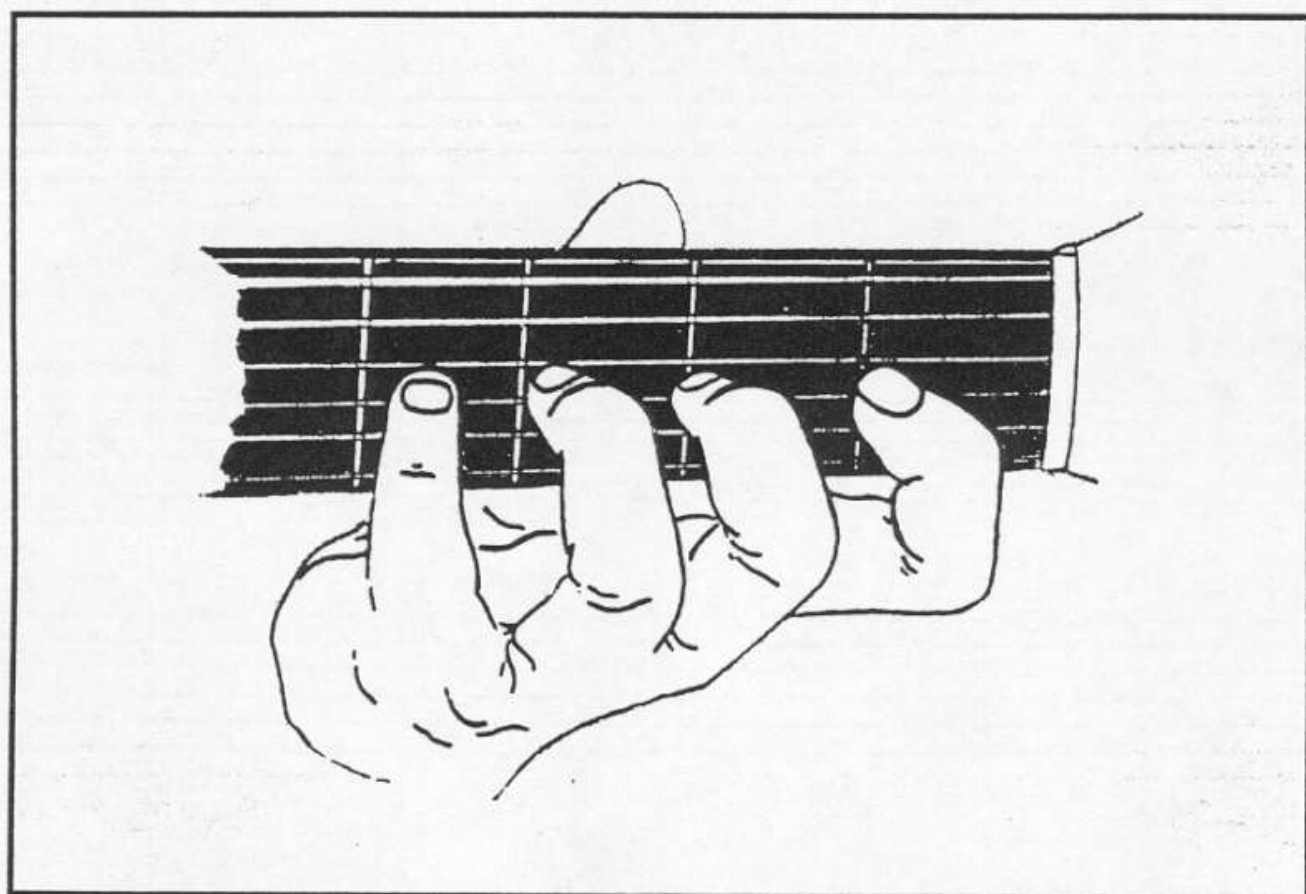
② 4 ② | ③ | ① | ③ | ① | ③ | ① | ② | ① | ④ | ① | ② | ① | ③ | ① |

Musical score for "The Rose Tree" featuring a treble clef, a melody line, and a TPT (Treble Pitch Transposition) line. The melody is in G major, and the TPT line is in C major. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4.

72

1	12	0	13	0	10	0	12	0	8	0	10	0	7	0	8	0	5	0	10	0	7	0	8	0	5	0	7	0	4	0	5
---	----	---	----	---	----	---	----	---	---	---	----	---	---	---	---	---	---	---	----	---	---	---	---	---	---	---	---	---	---	---	---

② 1 ② ③ ① ③ ① ③ ① ② ① ④ ① ② ① ③ ① ②



Here, we'll find the Fugue exploring a slightly different way of tapping. Like the previous example, this one also has the pedal tone affect. Only this time the melody is moving below the pedal tone.

-120 D Minor by J.S. Bach

T P T P T P T P T P T simile

14 12 11 10 11 9 14 7 11 6 11 7 11 9 11 10 14 2 11 4 11 6 11

Fingers (2) 4 (2) 2 (2) 1 (2) 1 (2) 1 (2) 2 (2) 4 (2) 4 (2) 1 (2) 2 (2) 4 (2)

7 11 6 11 7 11 9 11 10 15 13 15 11 15 10 15 8 15 7 15 8 15 10 15 11 15 3 15 5 15 7 15

4 (2) 1 (2) 2 (2) 4 (2) 4 (2) 4 (2) 2 (2) 1 (2) 1 (2) 1 (2) 2 (2) 4 (2) 4 (2) 1 (2) 2 (2) 4 (2)

11/2 P P T P H P T P 4/8 T P H P T P H P simile 6/1.5

8 15 7 15 8 15 10 15 11 8 15 8 11 8 15 8 16 4 8 4 16 4 8 4 13 6 10 6 13 6 10 6

4 (2) (2) 2 (2) 4 (2) 4 1 (2) 1 4 1 (2) 1 (2) 1 4 1 (2) 1 4 1 (2) 1 4 1

3/6 4 2/5 4/6

15 3 6 3 15 3 6 3 11 5 8 5 11 5 8 5 14 2 5 2 14 2 5 2 10 3 6 3 10 3 6 3

Handwritten notes: 516, 712, 612

Handwritten notes: H T P T P T P T (17 15 17 13 17 12 17)

12 3 6 3 12 3 6 3 10 2 7 2 10 2 7 2 9 0 3 0 9 0 3 0 2

② 1 4 1 ② 1 4 1 ② 1 4 1 ② 1 4 1 ② 2 ② 2 1 ② 4 ② 2 ② 1 ②

Handwritten notes: P T P T simile, 12 10 8

10 17 9 17 10 17 9 17 13 17 5 17 7 17 9 17 10 17 9 17 10 17 12 17 13 17 12 17 10 17 8 17

1 ② 2 ② 2 ② 4 ② 4 ② 1 ② 2 ② 4 ② 4 ② 1 ② 2 ② 4 ② 4 ② 3 ② 2 ② 1 ②

Handwritten notes: 6 8 12 5 12 10 8 5

6 17 0 17 10 15 6 15 12 15 10 15 8 15 6 15 5 15 6 15 8 13 5 13 10 13 8 13 6 13 5 13

1 ② 2 ② 4 ② 1 ② 4 ② 3 ② 2 ② 1 ② 1 ② 2 ② 4 ② 1 ② 4 ② 3 ② 2 ② 1 ②

Handwritten notes: 3 5 6 10 1 11 12 6, 6 10 8 5 3

3 13 5 13 6 17 10 17 14 17 11 17 10 17 8 17 6 17 0 17 10 15 6 15 10 15 8 15 6 15 5 15

1 ② 3 ② 4 ② 1 ② 4 ② 2 ② 1 ② 1 ② 1 ② 2 ② 4 ② 1 ② 4 ② 2 ② 1 ② 1 ②

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